



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

specimen and perceived it as traditional. I sent a copy to Professor Kittredge, who of course recognized it as a version of *Archie o Canfield*. My broadside is most like Professor Child's version F, III, 494. My copy is much shorter, but this may be due to the stall trick of cutting a ballad to fit the column. There are no identical stanzas though four are very similar, and it is to be further noted that the title of F, as given by Mr. Watson, is *Bold Dickie*, Child, III, 495, E (= F). Nevertheless the treatment, it seems to me, is independent enough in F and in the following copy to permit one's considering them independent versions.

The Bold Prisoner,¹

Pitts, Printer, Wholesale Toy and Marble ware-house, 6, Great st. Andrew street, 7 dials.

As I was a walking for my recreation,
Across the green meadows one morning in May;
There I heard two brothers a talking,
And I listened awhile to what they did say.

Says one to the other, 'I have got a brother,
In prison so strong confined is he;
But if I had forty brave fellows like myself,
We soon would set the bold prisoner free.

'Ten of them should hold our horses head,
Ten at the prison door should be,
And ten should guard the prison all round,
While the rest should set the bold prisoner free.'

Dicky broke locks, and Dicky broke bolts,
And Dicky made all before him to flee,
And Dicky took Arthur all up in his arms
And carried him off most manfully.

Dicky looked over his left shoulder,—
'You little do think what I do see;
Here comes the bold sheriff of bonny down dale
And a hundred bold traps in company.'

'O stop, O stop,' the sheriff he cries,
'O stop, O stop, whosoever you be;
Only give us the irons from off his legs,
And you may have the bold prisoner free.'

'O no, O no, you are vastly mistaken,
O no, O no, that never can be;
The irons will serve to shoe our horses,
For we have a farrier in our company.

'O I will leave houses and I will leave lands,
I will leave wives and children three;
But before I'd leave my own dearest brother,
I sooner would die under yonder green tree.'

¹ In the broadside, quotation marks are lacking and the punctuation is very faulty. Otherwise no changes have been made.

To dancing, to dancing they went,
To dancing they went most merrily:
'Twas the very best dance that ever they had,
Because they had set the bold prisoner free.

FRANK EGBERT BRYANT.

University of Kansas.

AN INDEBTEDNESS OF NERO TO THE THIRD PART OF KING HENRY SIXTH.

That the anonymous tragedy *Nero*, published 1624, owes the conception of one scene and of a passage in another to the chronicle history, *The Third Part of King Henry Sixth*, attributed to Shakespeare, and acted about 1592, can easily be established. The resemblances which lead one to suspect an indebtedness are not literal to any great extent, but are such as show that, in the matter of situation in one scene and that of sentiment in another, the unknown dramatist had in mind the old play.

In Act III, Sc. 4, of *Nero*¹ the scene is the "house of Maecenas: the street below." Nero enters "above with a timbrel." He makes a speech in which he compares burning Rome and burning Troy, and identifies himself with Pyrrhus. As he concludes a woman enters with her dead child and bewails its death. Nero comments upon this:

"Ay, now begins the scene that I would have."

Then a man enters, "bearing a dead body," that of his father. The man and the woman speak alternately, each mourning his loss. Nero comments twice upon the scene. Finally, after each of the mourners has cursed Nero, the two retire with their dead. After a speech by Nero in which he gloats over the burning city, Neophilus enters, crying to the Emperor to save himself, "Your palace burns!" Upon the heels of Neophilus comes Tigellinus who confirms the news, and in his anxiety to save his master, forces him from the stage.

¹ Mermaid Series. *Nero and other Plays*, p. 48. Edited by Herbert P. Horne.

Upon examination of *The Third Part of King Henry Sixth*, Act II, Sc. 5,² a situation is found similar to that just described. The battle of Towton is being fought. King Henry, "chid from the battle," seats himself "on a molehill," and soliloquizes. At the end of the speech, "enter a son that has killed his father, dragging in the body." He recognizes the dead man when he begins to search his, the latter's, clothing. The recognition and resulting outcry draw a sympathetic speech from the King.

As Henry ceases speaking, a father enters, "that has killed his son, bringing in the body." In a manner similar to that by which the first soldier recognizes his victim, the father learns he has slain his son. After the filicide has finished his first lamentation, Henry deplores the sad condition of the country.

Then the father and son speak alternately, each mourning his dead, and the King laments his "subjects' woe."

The two men bear away the bodies. Henry speaks of his own sad condition. He is interrupted by the Queen, Prince Edward and Exeter. They inform him of the Lancastrian defeat, and to prevent his capture force him from the stage.

Summing up the scenes under discussion, these resemblances may be noted. In one case an Emperor, in the other a King is on the stage while a terrible event is taking place at a little distance. Each character makes a speech indicative of his character; the contrast, however, between the two is of no great importance.

After the opening speeches of the respective rulers, there enter, in one play a mother carrying the body of her dead child, and in the other a son who has killed his father, and who drags the body after him. Each laments his loss in one speech, and each royal personage comments upon the sight. Then there enter, in *Nero*, a son whose father has been burned to death, and in *Henry Sixth*, a father who has killed his son; each brings his dead upon the stage.

Then the survivors, speaking alternately in both plays, mourn their losses. In the speech of the Man (*Nero*, Act III, Sc. 4) occur these words,

"Why were thy years lengthened so long as to cut off so untimely?"

In the father's speech (*Henry Sixth*, Act II, Sc. 2) are these verses,

"Thy father gave thee life too soon,
And hath bereft thee of thy life too soon."

Here seems a verbal indebtedness of *Nero* to the old play.

The Emperor and the King are each given two speeches before the other characters go off. When both are alone, each has a soliloquy. As each finishes his lines, each is apprised of his personal danger, by the entrance of followers or relatives, and each is hurried away, one to escape from his burning palace, the other from the victorious Yorkists.

The second point of resemblance in the two plays is of sentiment only. Nero has a speech (Act IV, Sc. 1) which is modeled upon the soliloquy of King Henry at the beginning of the scene just discussed. Cæsar has learned of the conspiracy of Piso and Lucan, and has given appropriate orders to Tigellinus. He is alone upon the stage. He then utters a soliloquy for which Bullen finds a source in Juvenal (*Satires* VI, XI, 3, 4, 7-8; *Satires* X, XI, 99-102).

However, the passage in question seems a summary of King Henry's speech. The author of *Henry Sixth* has treated the theme more elaborately, but there is still the same fundamental idea in both; that is, that a ruler is not secure; that it is safer to be a shepherd; that the rich canopies or proud roofs of Kings do not cover such peaceful joys as do sedgy cottages or the hawthorne bush. Henry wishes he were a shepherd; Nero, that he were a magistrate in an obscure village. The relative height of the desired social positions does not matter; taking into consideration the two men, it is evident that they desire the same thing: not only relief from kingly cares and dangers, but seclusion and obscurity.

To the resemblances which I have stated above may be added the fact that the entire scene of *Henry Sixth* has been used in *Nero*. The opening soliloquy has been cut down and imitated very closely and the remainder of the scene used in a different act and scene of *Nero*, the soliloquy in Act IV, Sc. 1, and the following part, composing the entire scene, in Act III, Sc. 4.

R. S. FORSYTHE,

University of Kansas.

²The Cambridge Shakespeare. Vol. V, p. 310. Second Edition. Edited by William Aldis Wright.